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2000



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AND THE
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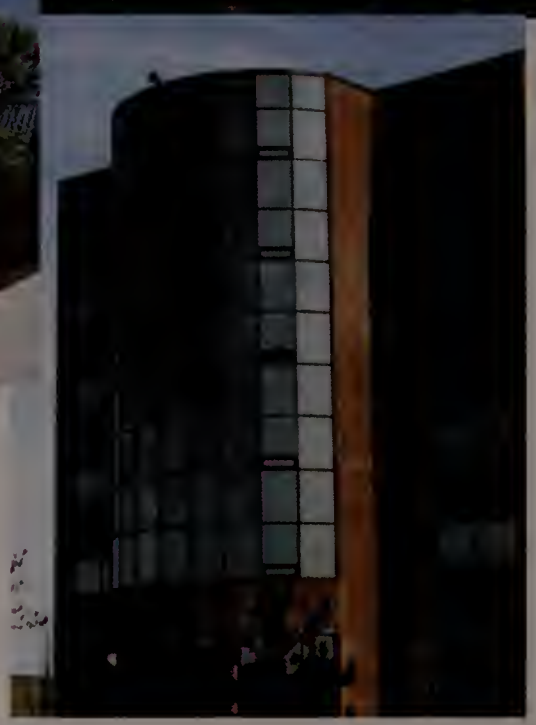
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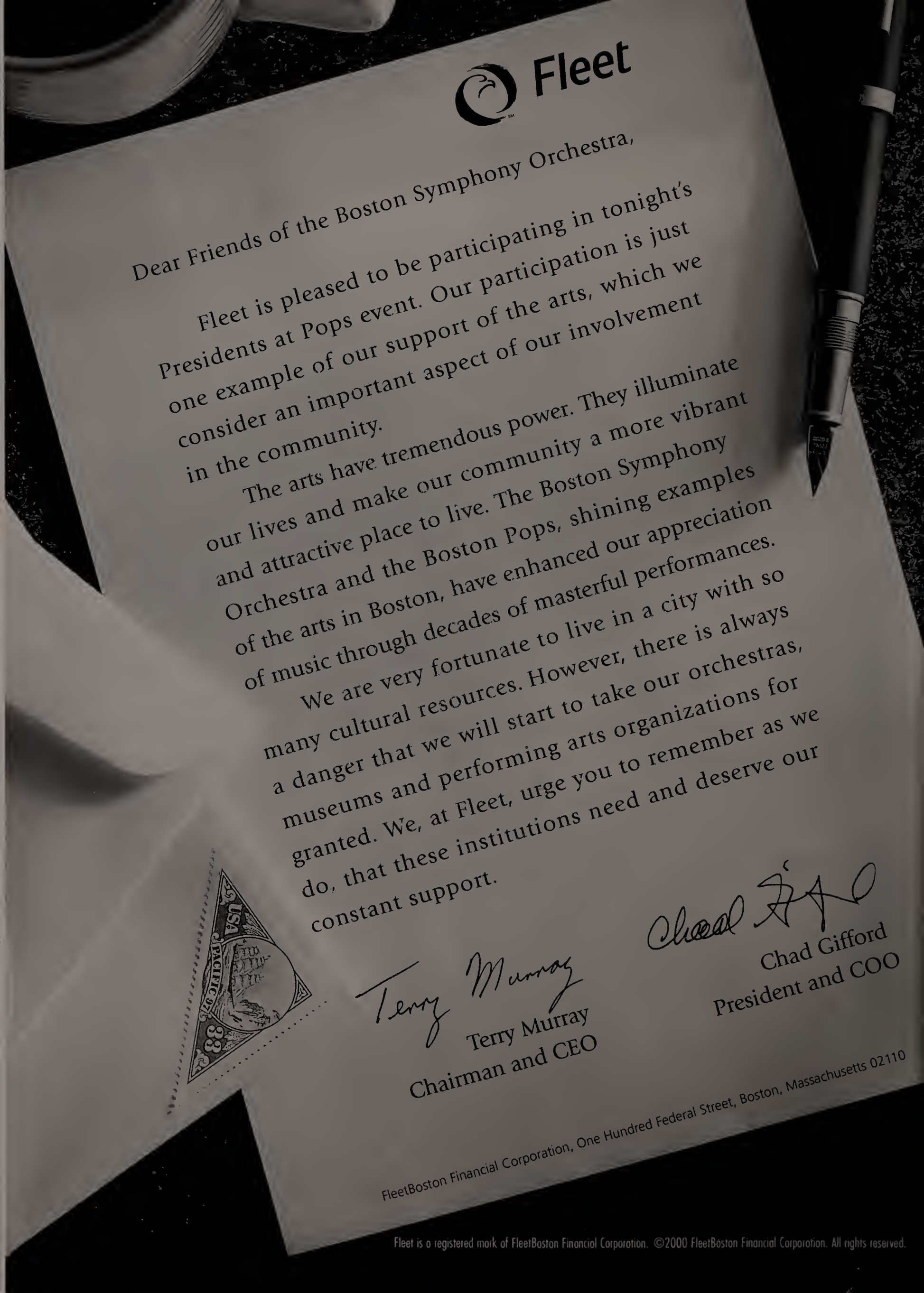
AND THE

BOSTON POPS ORCHESTRA

JUNE 7, 2000

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Fleet is pleased to be participating in tonight's Presidents at Pops event. Our participation is just one example of our support of the arts, which we consider an important aspect of our involvement in the community.

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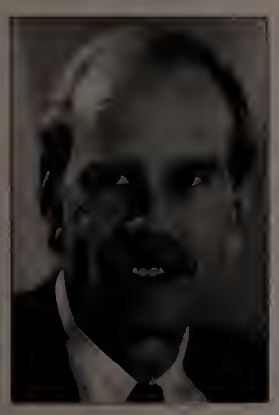




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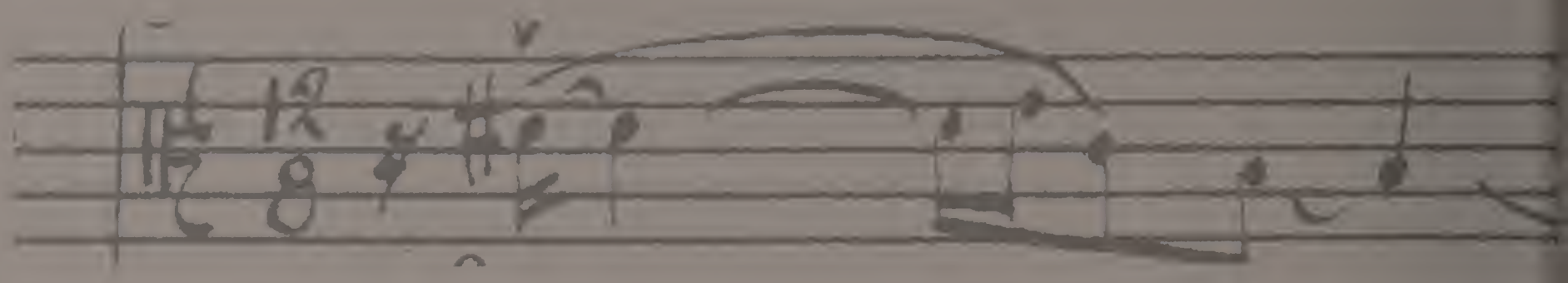
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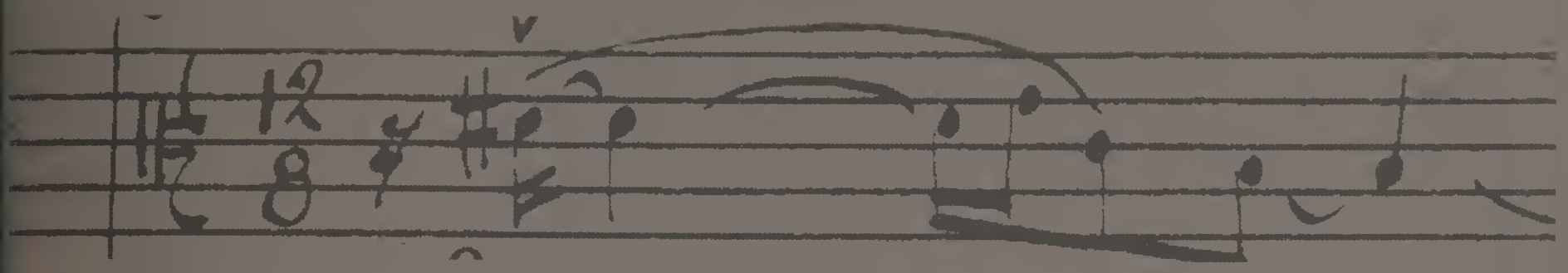
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and the dedicated staff and crew at Symphony Hall.

Tonight's Menu

Presidents at Pops

June 7, 2000

Presented by calla lily caterers, inc.

Asian Micro Greens Salad with Pear Croutons
Rice Wine Vinegar and Sesame Dressing

Seven Grain Dinner Roll

Roasted Tenderloin of Beef
with Leek and Sundried Tomato, Green Pepper Aioli
Wild Rice and Sunflower Seed Salad
with Three Onion Dressing
Soufflé Potatoes
Tarragon Carrots, Tomato Concassée

Strawberry Rhubarb Tart

Coffee is available at table locations; please ask your server.
Balcony coffee service is available in the Cabot-Cahners Room.

The pre-concert reception and bottles of wine at the floor tables
are provided through the generosity of Talus and United Liquors, Ltd.



About the Pops

Keith Lockhart

Timeline History of the Boston Pops

1885

Emulating continental garden concerts, the BSO establishes the first Promenade Concert at the old Boston Music Hall. It's the start of a great American musical tradition.

1899

The Promenade Concerts become more "American" with more American music and the adoption of John Philip Sousa's "The Stars and Stripes Forever!" as its regular grand finale.

1900

With the infusion of more "popular" American music in its programs, the Promenade Concerts are now officially known as the "Pops."

1930

After several decades of European conductors, the BSO appoints American-born Arthur Fiedler, a violist in the orchestra, to take up the baton.

For the next 50 years, Maestro Fiedler reshapes the Pops for the twentieth century, bringing music to the east bank of the Charles River with free Esplanade Concerts, and rousing audiences with symphonic jazz and Broadway hits.

1935

Maestro Fiedler leads the Pops, under the name "The Boston Pops Orchestra," in its first recordings. "Jalousie" becomes the first orchestral record to sell more than a million copies.

1952

Arthur Fiedler continues to propel the Boston Pops into the national and international limelight with local radio broadcasts and …



In February 1995, Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Marking his fifth anniversary as Pops Conductor this season, Mr. Lockhart has conducted more than 300 concerts; made thirty-three television shows; made his Carnegie Hall debut with the Boston Pops Orchestra (with a return engagement in April 2000); and led eleven national tours and his first overseas tour with the Boston Pops Esplanade Orchestra.

In 1996, Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor. Their most recent release, *Encore!*, is a compilation album featuring tracks from the previous five recordings. This spring they will record a new album of Latin music. Mr. Lockhart's first five RCA Victor albums with the Boston Pops Orchestra – *Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions,* the Grammy-nominated *The Celtic Album, Holiday Pops,* and *A Splash of Pops* – all received critical and popular acclaim.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. In 1998, Mr. Lockhart became Music Director of the Utah Symphony in Salt Lake City. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. Other notable engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera, the Cincinnati Chamber Orchestra's New York debut at Town Hall, and his Houston Symphony debut this season. In addition to his ongoing work with the Utah Symphony, other upcoming engagements include a re-engagement with the Vancouver Symphony as part of Festival Vancouver this summer and a return to the Colorado Symphony next season.

Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory and Northeastern University.

The Boston Pops Orchestra

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...with "Evening at Pops" on national public television.

1976

The popularity of the Boston Pops grows unabated. A special bicentennial program on the Esplanade draws more than 400,000 people.

1980

Following Fiedler's death in 1979, the BSO appoints a new conductor, John Williams, an American composer of popular film scores including "Star Wars."

John Williams preserves the Pops' musical excellence with new compositions, touring, and best-selling recordings.

1993

John Williams assumes the title of Laureate Conductor.

1995

Keith Lockhart raises the baton for a new generation of Boston Pops fans.

1996

The Boston Pops has much to celebrate: a $5 million endowment for the Boston Pops Conductor's Chair from Julian and Eunice Cohen.

1997

On the heels of "Runnin' Wild," the first recording by Keith Lockhart and the Boston Pops Orchestra, RCA Victor releases "American Visions" and the orchestra records "The Celtic Album."

1998

The fourth Keith Lockhart/Boston Pops Orchestra recording, "Holiday Pops," is released.

1999

"The Celtic Album" is nominated for a Grammy and the fifth Keith Lockhart/BPO recording, "A Splash of Pops," is released.

2000

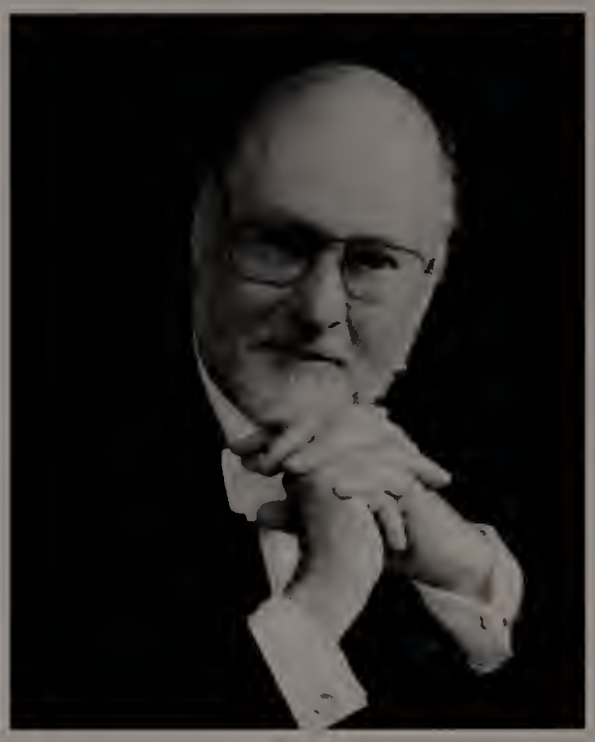
A compilation album entitled "Encore!" is released, and an album of Latin music recorded.

The Conductors of the Boston Pops Orchestra

Adolf Neuendorff	1885; 1887-89
John C. Mullaly	1886
Wilhelm Rietzel	1887
Franz Kneisel	1888
Eugen Gruenberg	1891
Timotheé Adamowski	1891-94; 1903-06
Antonio de Novellis	1895
Max Zach	1896-1902; 1906
Leo Schulz	1897
Gustav Strube	1898-1902; 1905; 1907-1912
Arthur Kautzenbach	1908-09
André Maquarre	1909-17
Otto Urack	1913
Clement Lenom	1914-16
Ernst Schmidt	1915-16
Josef Pasternack	1916 (autumn)
Agide Jacchia	1918-26
Alfredo Casella	1927-29
Arthur Fiedler	1930-79
John Williams	1980-93; Laureate Conductor, 1994-
Keith Lockhart	1995-

Tonight's Program

John Williams



In January 1980, John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-eight Academy Award nominations, most recently for *Angela's Ashes*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, and three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. On December 31, 1999, he conducted his score for Steven Spielberg's seventeen-minute film *The Unfinished Journey* at its premiere in Washington, D.C. Upcoming film projects with Mr. Spielberg include *Minority Report* and *Memoirs of a Geisha*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games. In April 1999, the Boston Symphony gave the world premiere performances of *for Seiji!*, which Mr. Williams composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical; their most recent release, on Sony Classical, is *Cinema Serenade 2: The Golden Age*, featuring violinist Itzhak Perlman. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

Tonight's Program

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor

Wednesday evening, June 7, 2000, at 8

PRESIDENTS AT POPS

KEITH LOCKHART and JOHN WILLIAMS conducting

KEITH LOCKHART conducting:

Malambo, from Estancia	Ginastera
Huapango	Moncayo
Dansa Brasileira	Guàrnieri
El Salón México	Copland

INTERMISSION

JOHN WILLIAMS conducting:

Liberty Fanfare	Williams
Angela's Ashes FRANK McCOURT, narrator, MARTHA BABCOCK, cello, and ANN HOBSON PILOT, harp	Williams

INTERMISSION

KEITH LOCKHART conducting:

Batuque	Fernández
Jalousie	Gade-Brohn
Beautiful Maria of My Soul, from The Mambo Kings	Kraft-Morley
Perfidia	Leeds/Dominguez-Calandrelli
Latin Medley El Cumbanchero – Mambo Jambo	arr. Calandrelli

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Guest Artists and Notes on the Music



FRANK McCOURT

Pulitzer Prize-winner and acclaimed memoirist Frank McCourt was born in New York and raised in Limerick, Ireland, in the 1930s. At the age of nineteen, he returned to the United States to seek his fortune. After attempting several odd jobs, he found a brilliant career as a New York City public high school teacher, the last seventeen of which were spent at the prestigious Stuyvesant High School. Following his retirement from teaching, Mr. McCourt and his brother Malachy performed their two-man show, *A Couple of Blaguards*, a musical revue about their Irish youth. In September 1996, Scribner published Frank McCourt's memoir about his childhood, *Angela's Ashes*, which spent 117 weeks on the *New York Times* hardcover bestseller list and was named the #1 nonfiction book of the year by both *Time* and *Newsweek*. *Angela's Ashes* won many awards, including the National Book Critic's Circle Award, the ABBY Award, and the *Los Angeles Times* Book Award; it also appeared on many newspapers' lists of the best books of 1996. With more than 2.4 million copies in print in North America alone, *Angela's Ashes* continues to top the paperback *New York Times* bestseller list, with additional sales generated by the recent release of the film version of McCourt's touching story, directed by Alan Parker. In September 1999, Frank McCourt presented the sequel to *Angela's Ashes*, entitled *'Tis: A Memoir*. Picking up where *Angela's Ashes* left off, *'Tis* takes the reader through Mr. McCourt's amusing and heartfelt transition to New York City from Ireland. Already in its eighth printing and 23rd week on the *New York Times* bestseller list, *'Tis* continues to reach readers around the globe.

MARTHA BABCOCK, assistant principal cellist of the Boston Symphony Orchestra and principal cellist of the Boston Pops Orchestra, joined the BSO in 1973 and was appointed to her current position in 1982. A *cum laude* graduate of Radcliffe College, she studied with Lowell Creitz, Aldo Parisot, and George Neikrug. Winner of the Piatigorsky Prize while a Tanglewood Music Center Fellow in 1972, she began her professional career at age nineteen, as the youngest member of the Montreal Symphony Orchestra. Ms. Babcock is a member of the Higginson Trio with her husband, former BSO violinist Harvey Seigel, and pianist Robert Spano. She has performed and recorded with the Boston Symphony Chamber Players and has appeared with Collage New Music.

A graduate of the Cleveland Institute of Music, **ANN HOBSON PILOT** became principal harp of the Boston Symphony Orchestra in 1980, having joined the orchestra in 1969 as assistant principal harp of the BSO and principal harp of the Boston Pops. Previously she had played with the Pittsburgh Symphony and the National Symphony in Washington, D.C. Ms. Hobson Pilot has recorded for Boston Records and Koch International. She teaches at the New England Conservatory and the Tanglewood Music Center. Ms. Hobson Pilot was featured in a documentary (sponsored by the Museum of Afro American History and WGBH and televised nationwide on PBS) about the roots of the harp. In September 1999 she recorded Kevin Kaska's Harp Concerto with the London Symphony Orchestra.

ANGELA'S ASHES

John Williams (b.1932)

When John Williams was creating the score for Alan Parker's screen adaptation of Frank McCourt's best-selling memoir *Angela's Ashes*, he decided not to use traditional Irish or Celtic melodies as the basis of his composition; rather, he would let them serve as inspiration for his own original music. Although the finished product has Celtic influences, these are woven into an eloquent and sweeping score that captures the compelling and poignant beauty of the story.

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THE BSO'S WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

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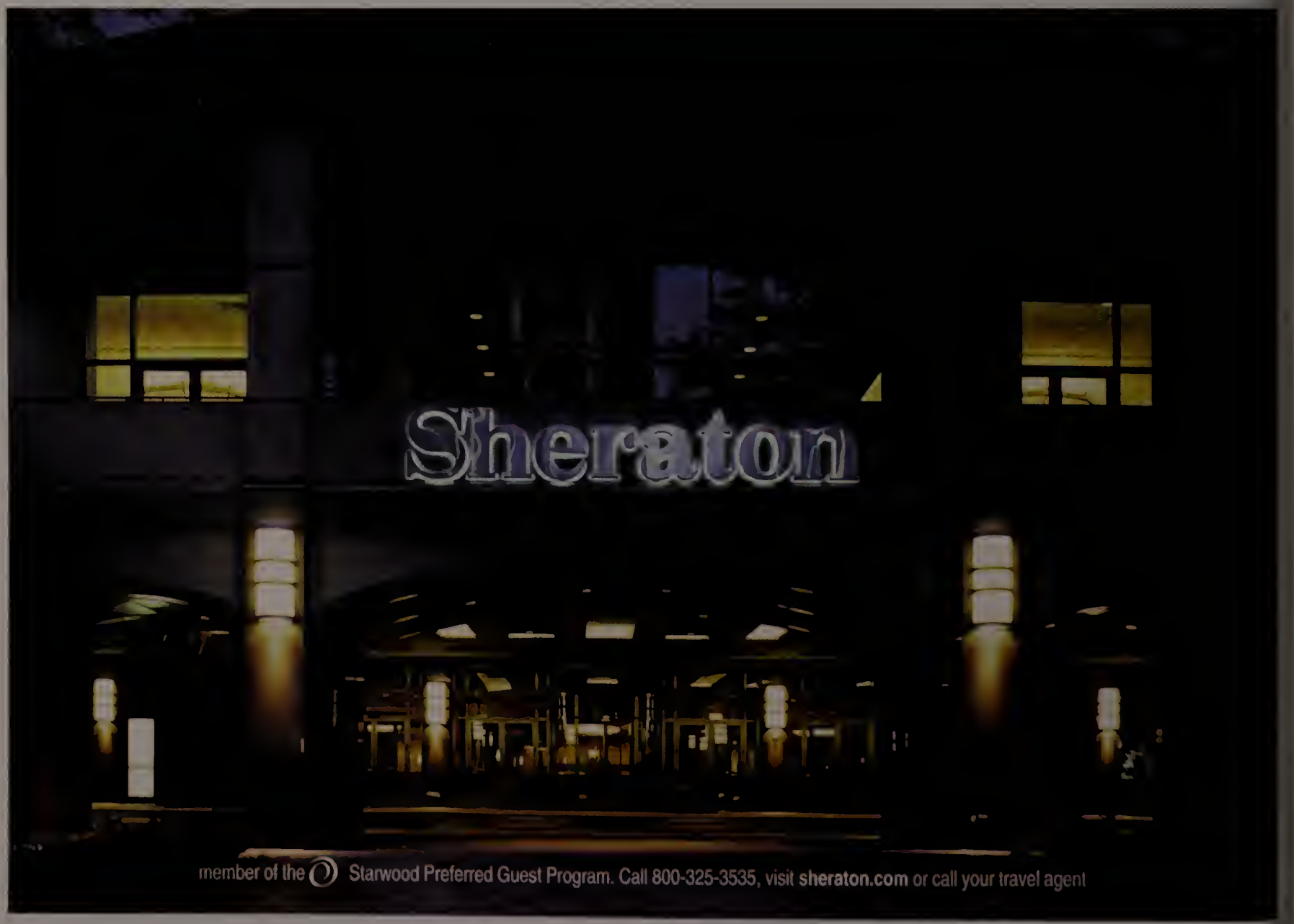


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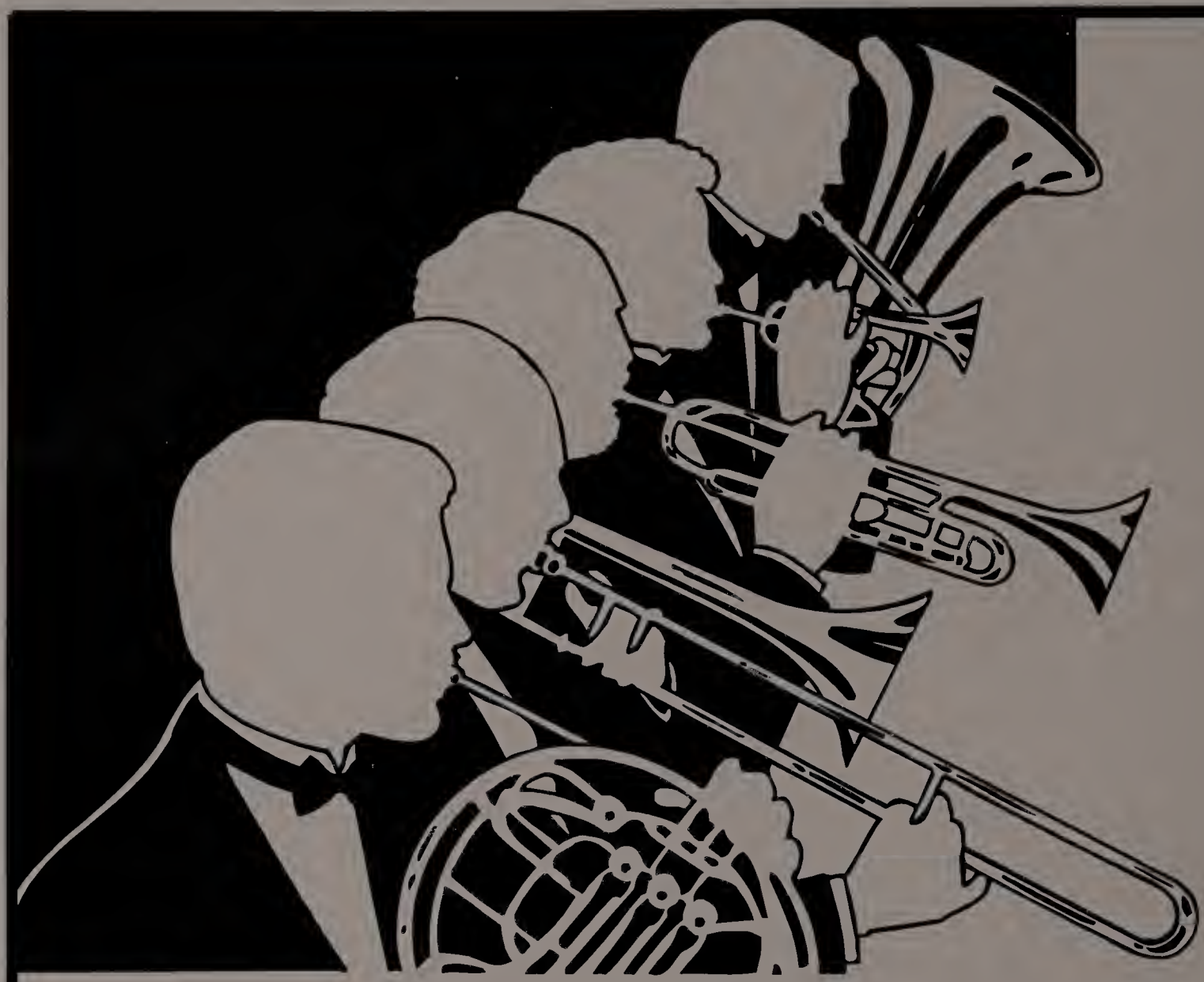
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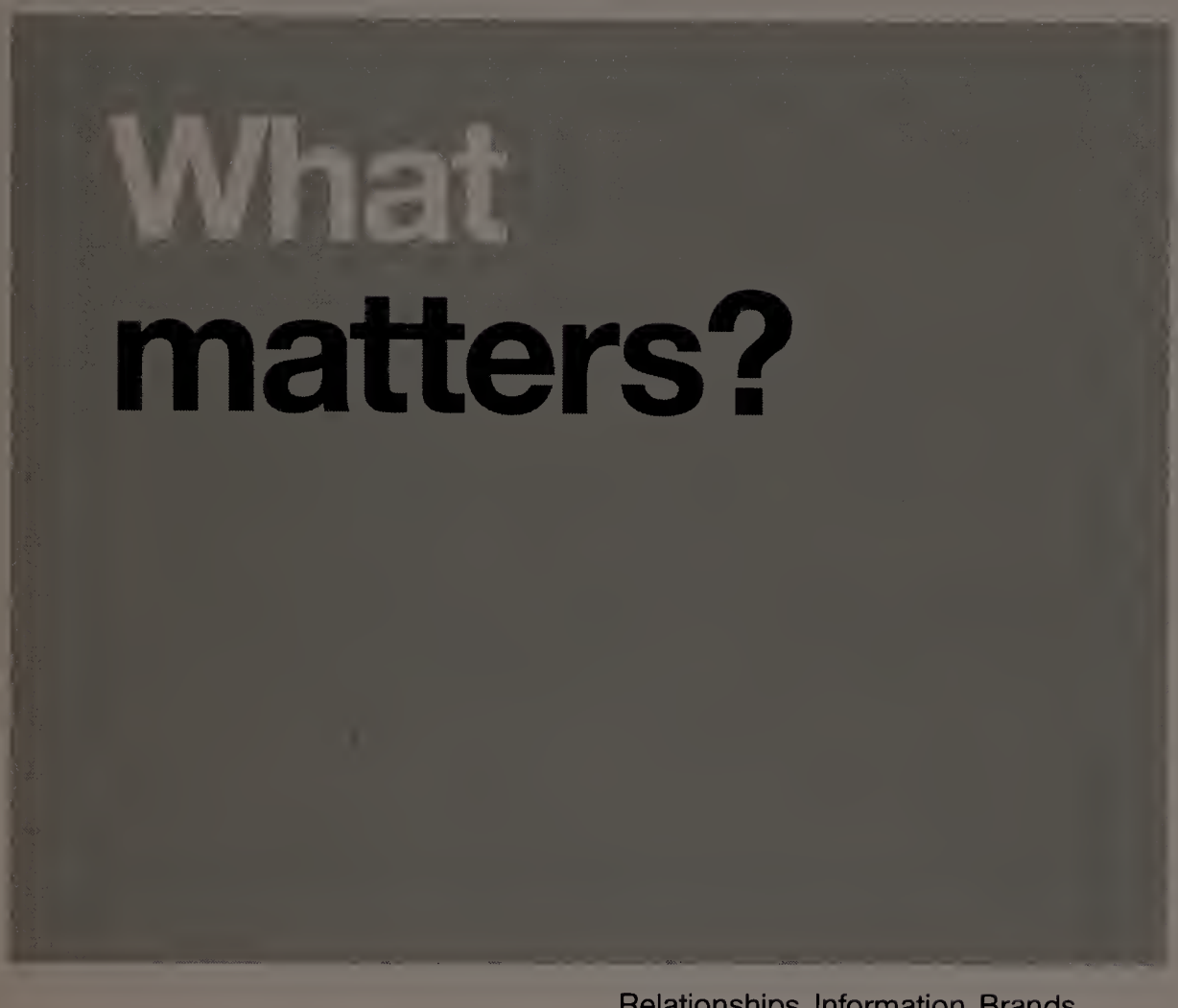
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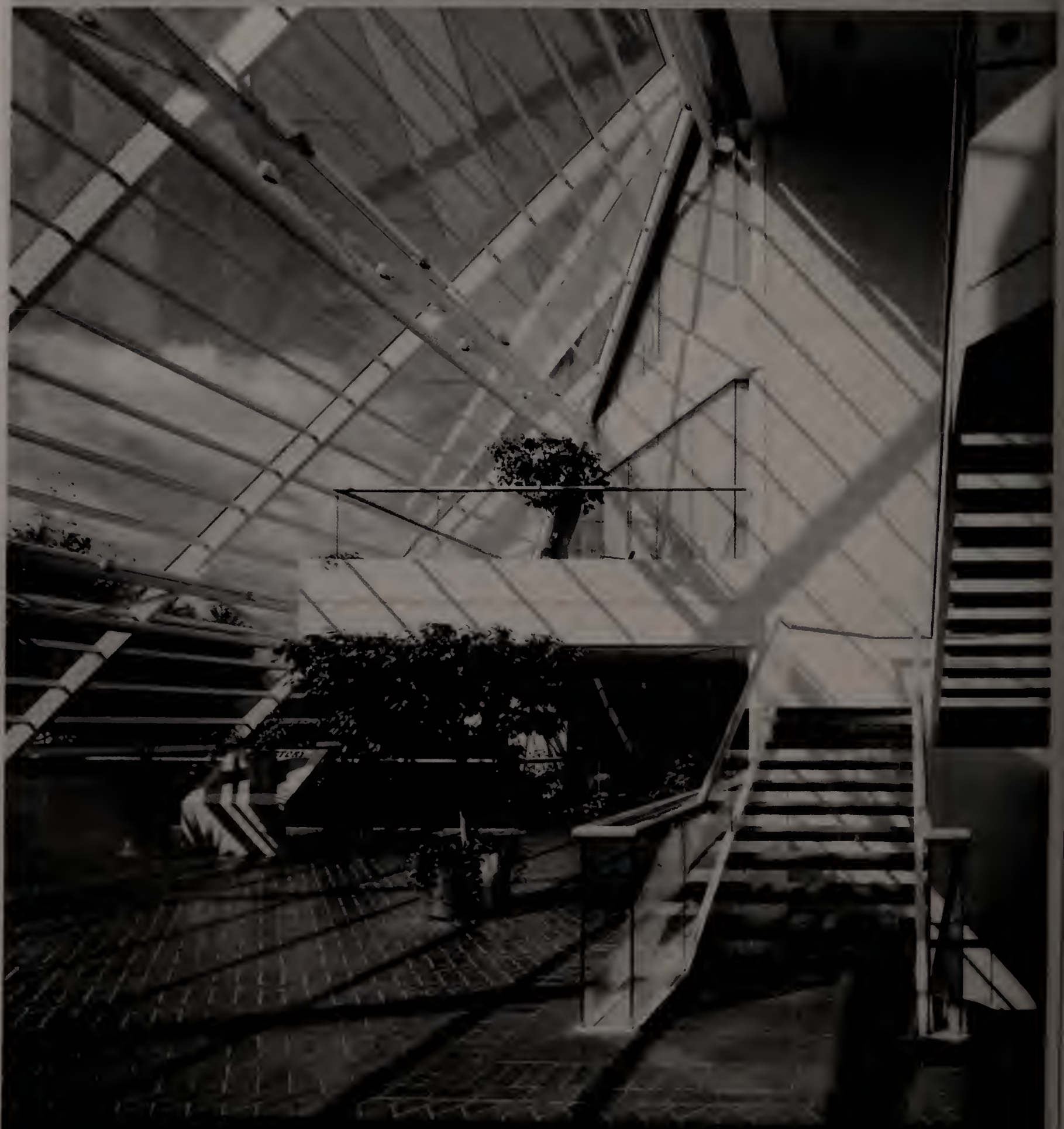
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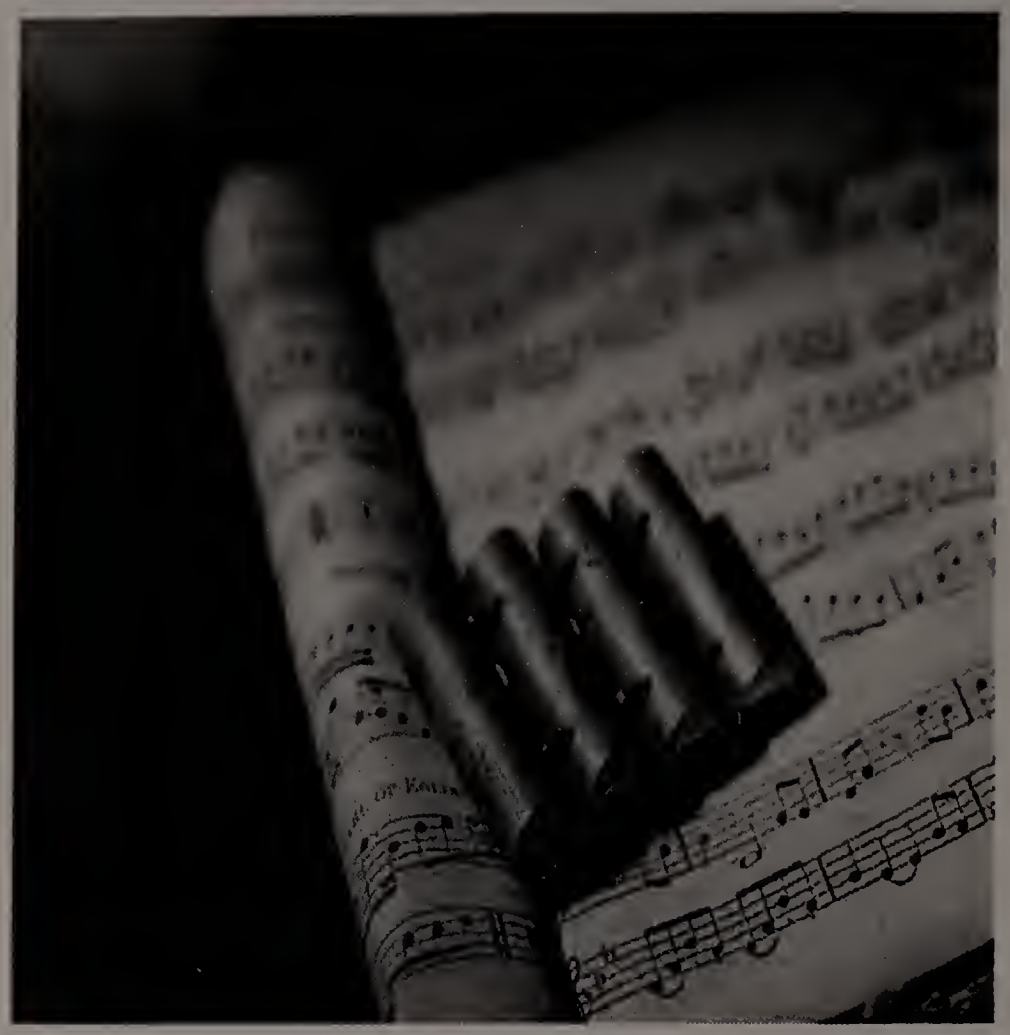
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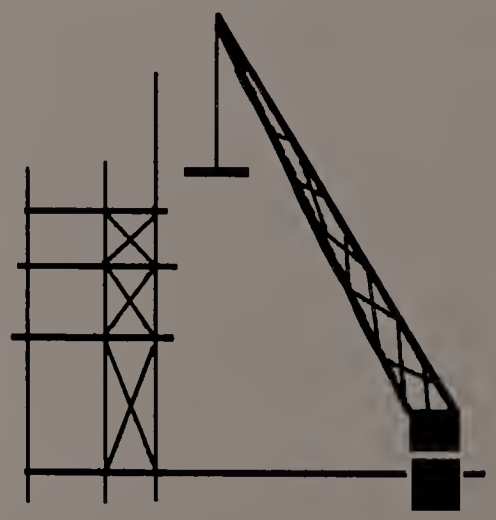
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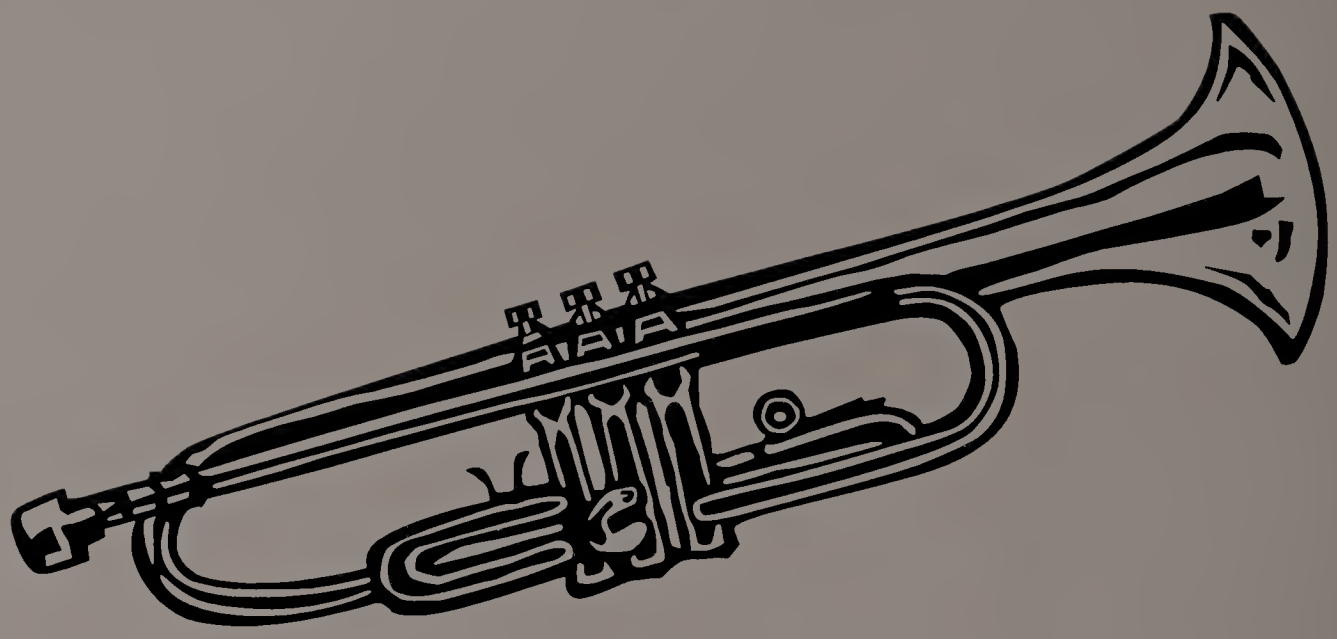
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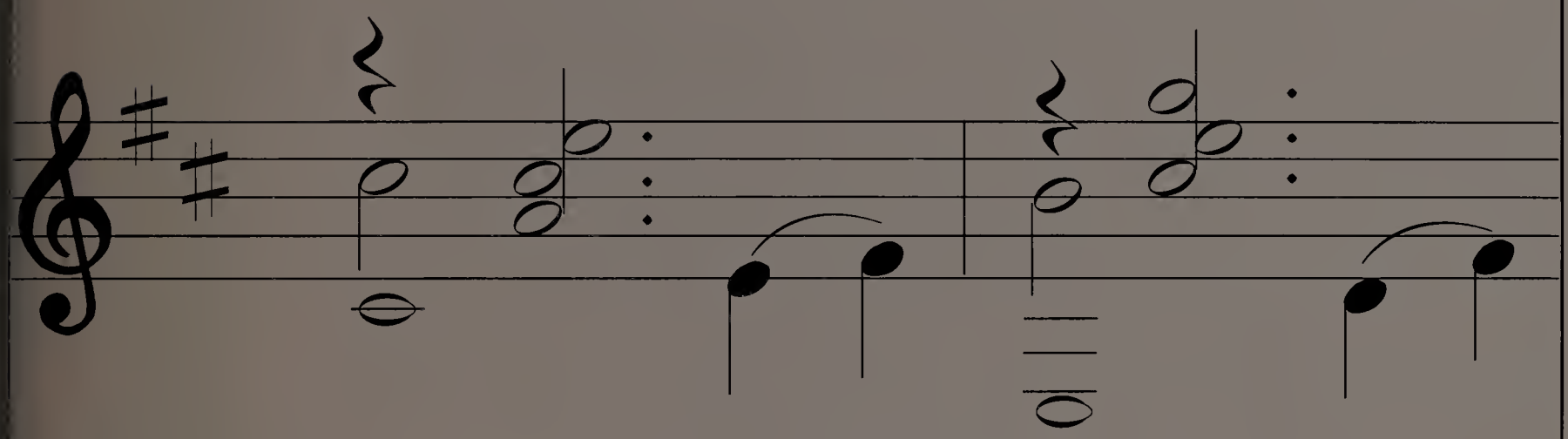
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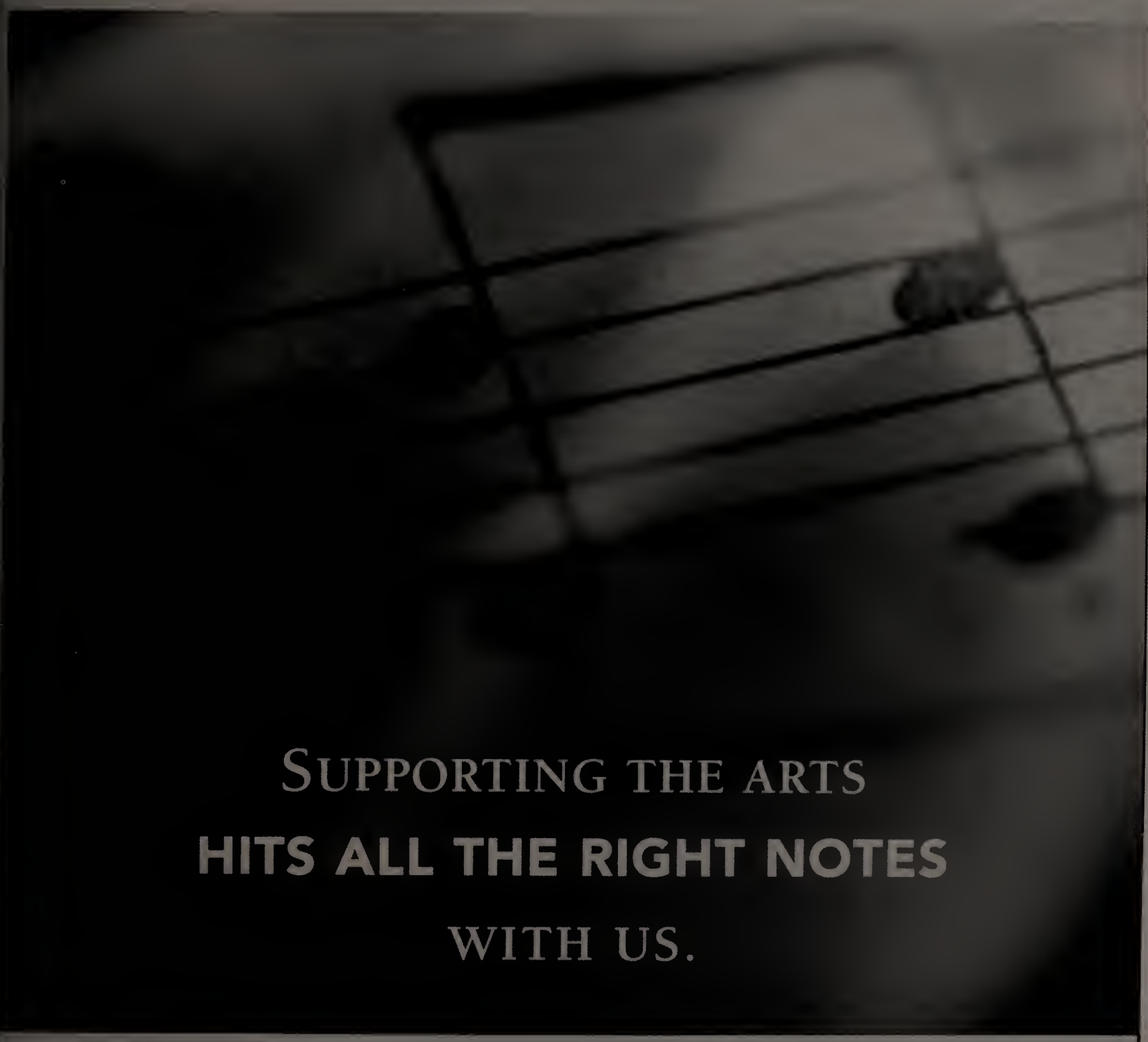
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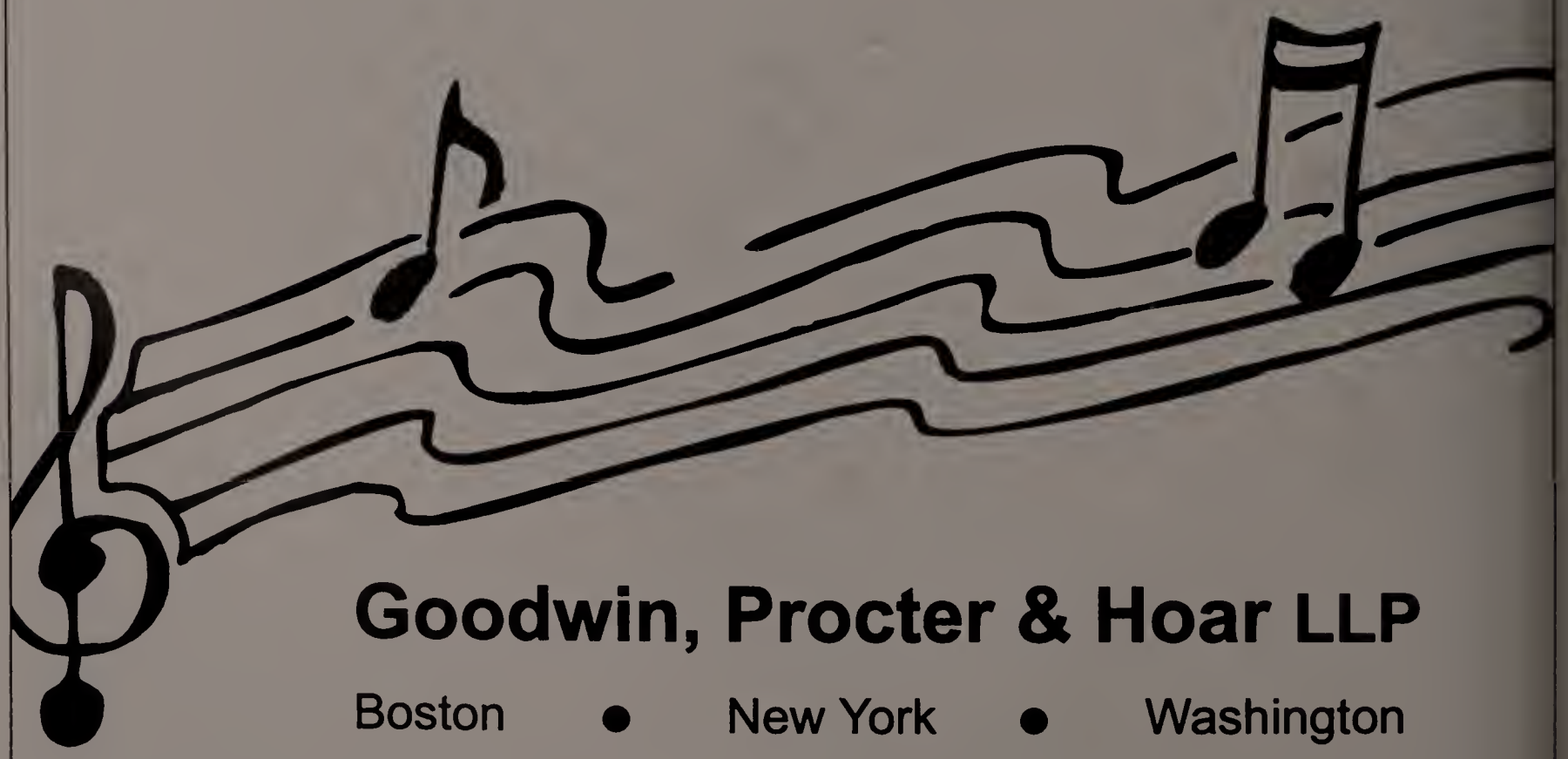
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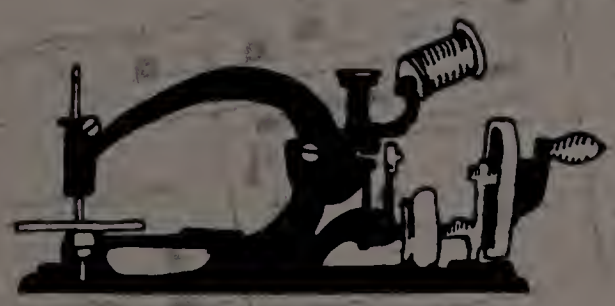
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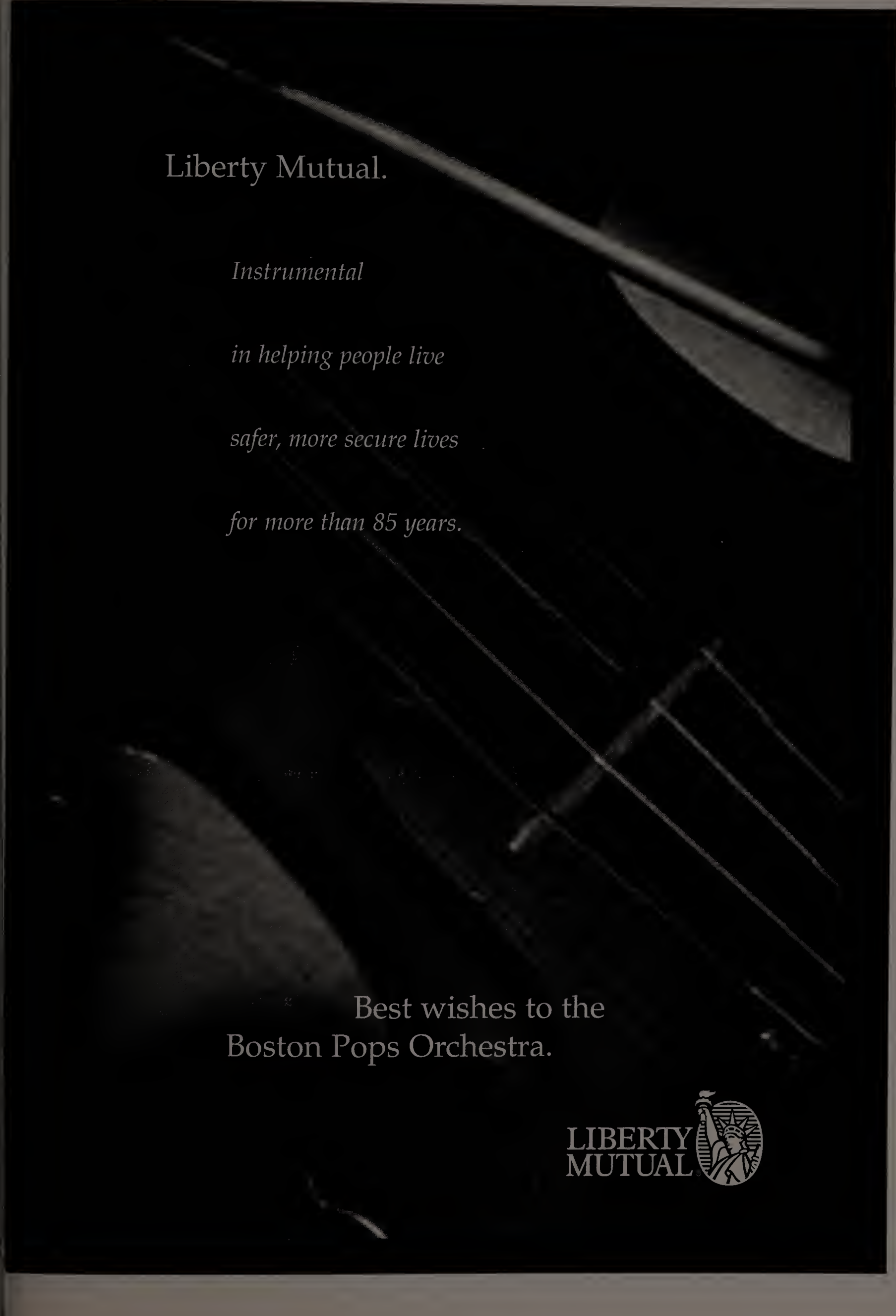
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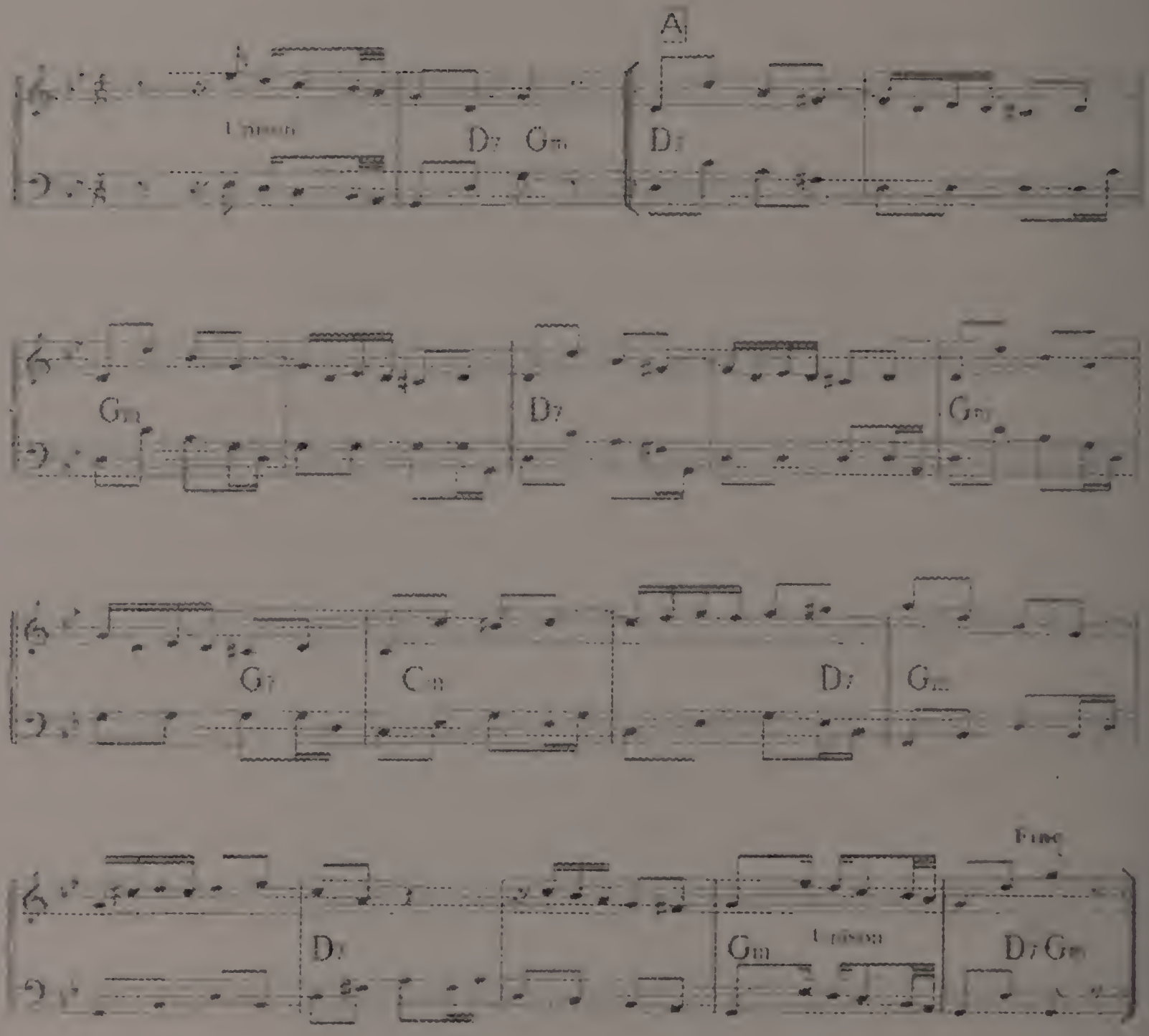
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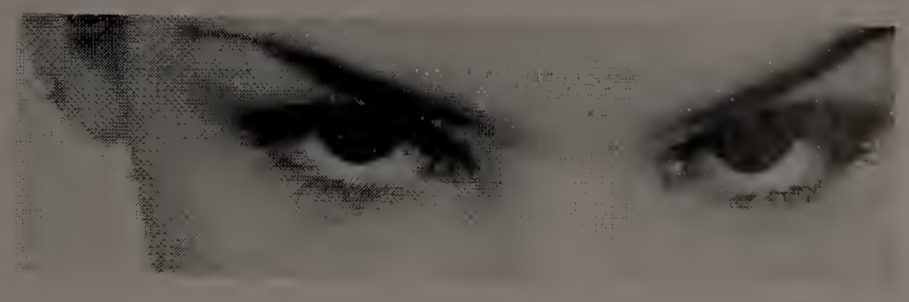
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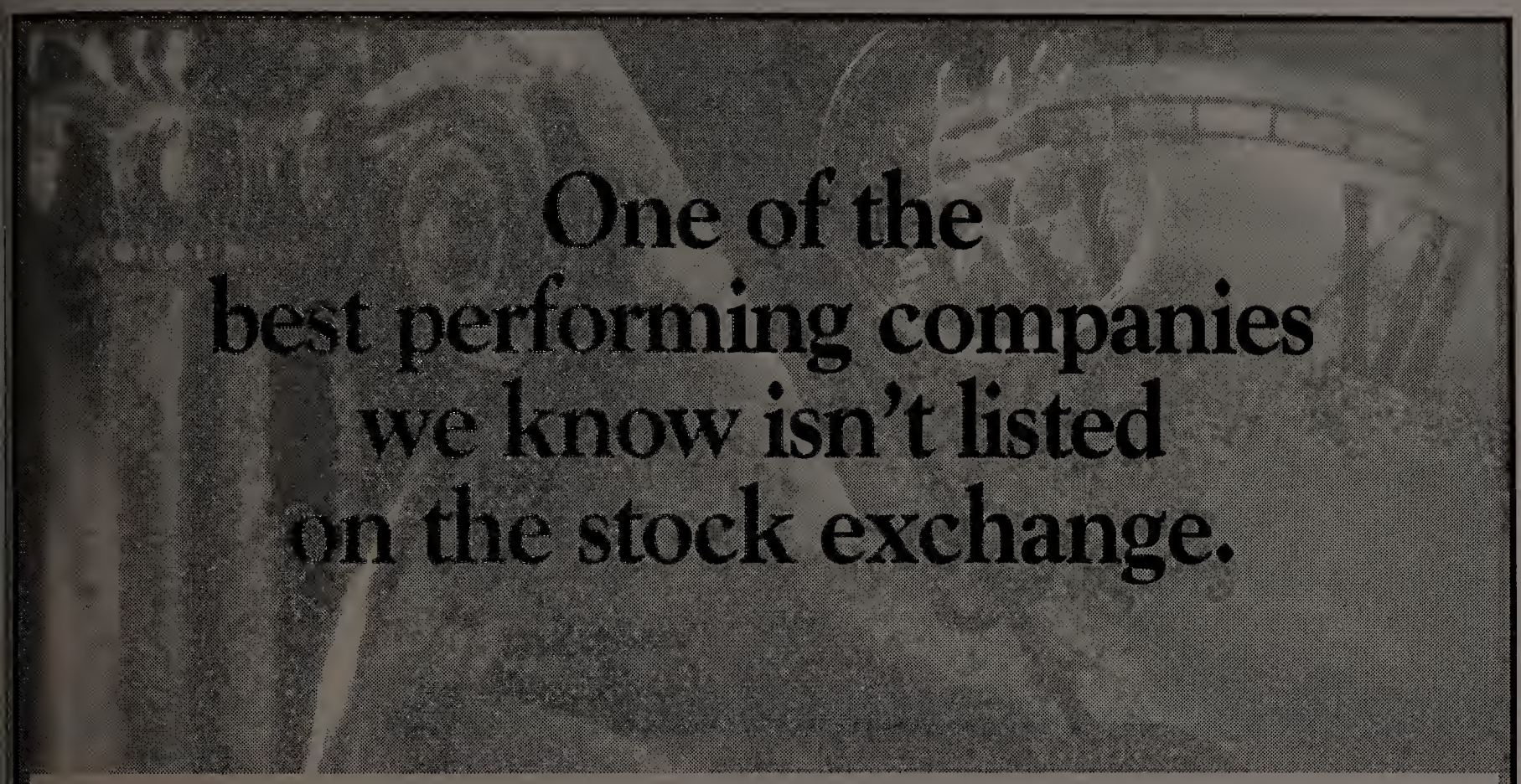
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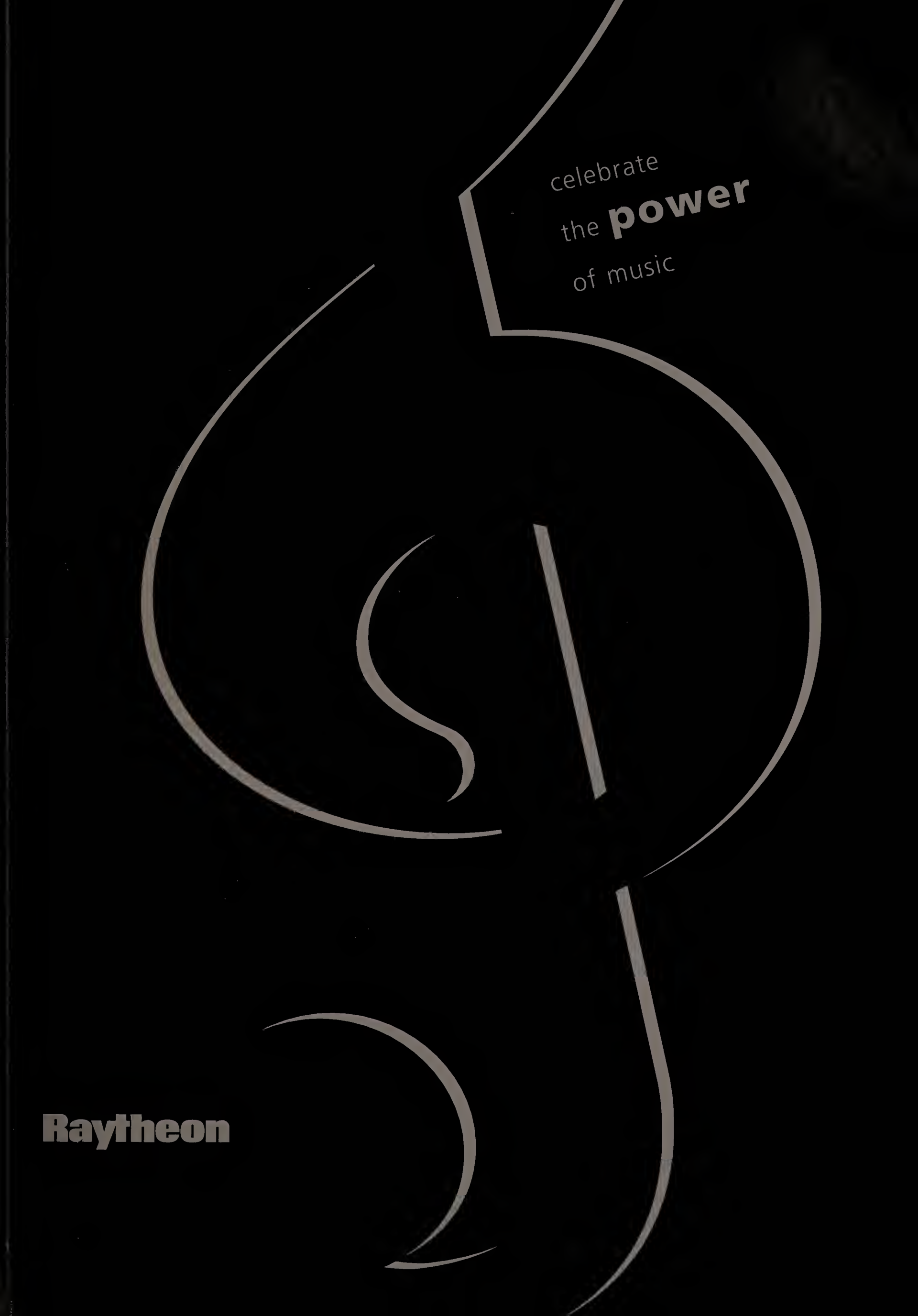
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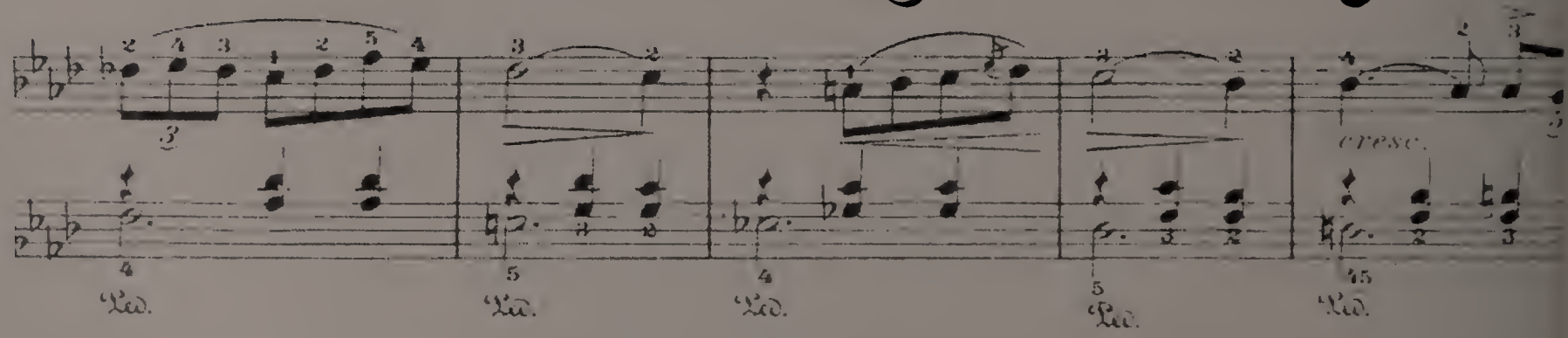
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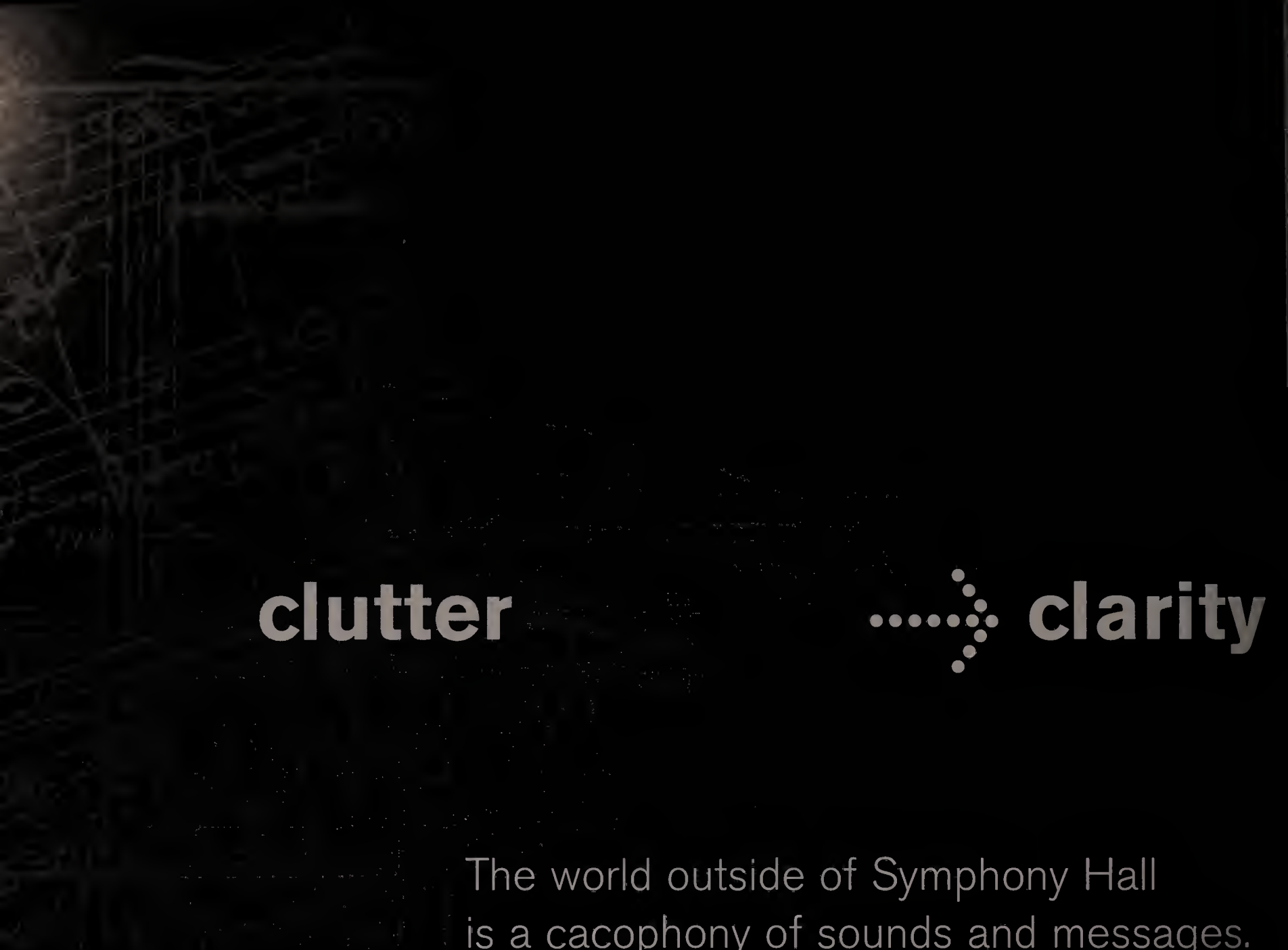
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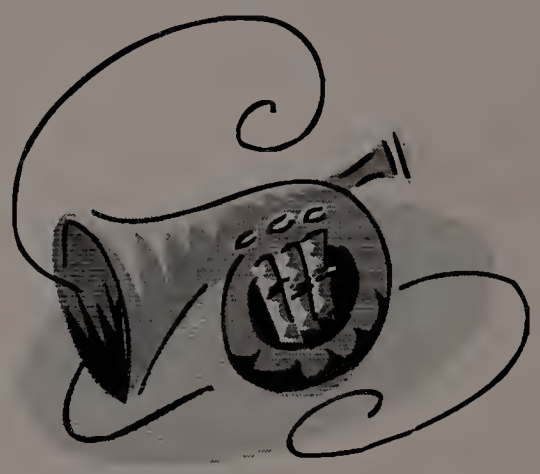
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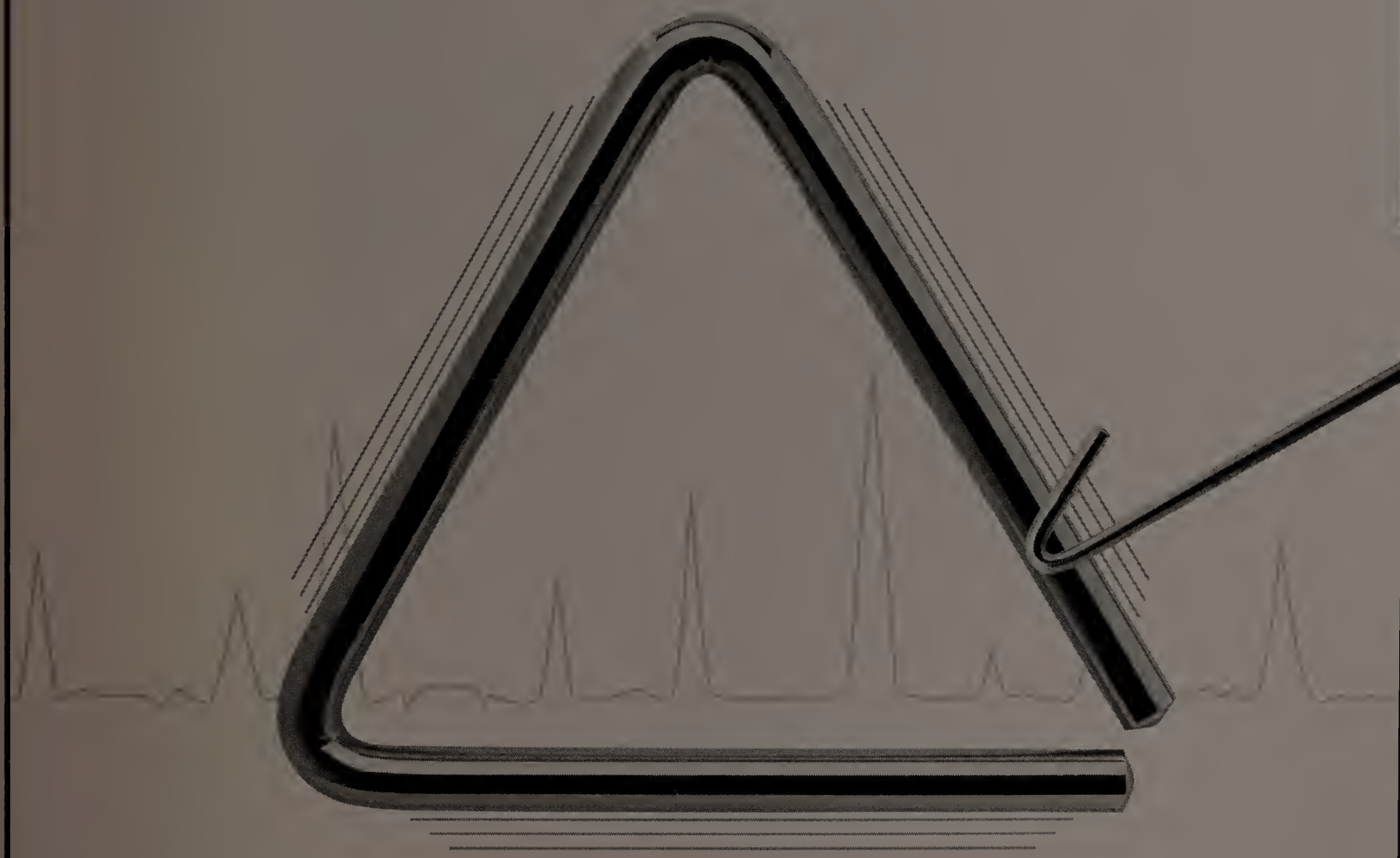
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